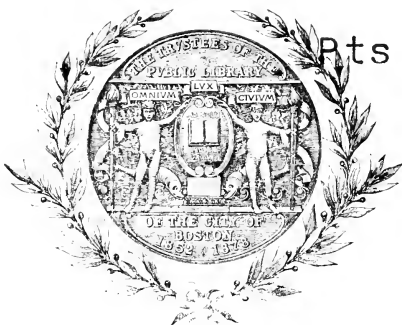


9335
H. 3. 11

No 9335.4A325

Pts. 1-2



GIVEN BY

COMMUNIST METHODS OF INFILTRATION

(ENTERTAINMENT—PART 2)

HEARING

BEFORE THE

COMMITTEE ON UN-AMERICAN ACTIVITIES

HOUSE OF REPRESENTATIVES

EIGHTY-THIRD CONGRESS

SECOND SESSION

DECEMBER 14, 1954

Printed for the use of the Committee on Un-American Activities

INCLUDING INDEX



UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON : 1954

COMMITTEE ON UN-AMERICAN ACTIVITIES

UNITED STATES HOUSE OF REPRESENTATIVES

HAROLD H. VELDE, Illinois, *Chairman*

BERNARD W. KEARNEY, New York

DONALD L. JACKSON, California

KIT CLARDY, Michigan

GORDON H. SCHERER, Ohio

FRANCIS E. WALTER, Pennsylvania

MORGAN M. MOULDER, Missouri

CLYDE DOYLE, California

JAMES B. FRAZIER, JR., Tennessee

ROBERT L. KUNZIG, *Counsel*

FRANK S. TAVENNER, JR., *Counsel*

THOMAS W. BEALE, SR., *Chief Clerk*

RAPHAEL I. NIXON, *Director of Research*

COURTNEY E. OWENS, *Chief Investigator*

PUBLIC LAW 601, 79TH CONGRESS

The legislation under which the House Committee on Un-American Activities operates is Public Law 601, 79th Congress [1946], chapter 753, 2d session, which provides:

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, * * **

PART 2—RULES OF THE HOUSE OF REPRESENTATIVES

* * * * *

RULE X

SEC. 121. STANDING COMMITTEES

* * * * *

17. Committee on Un-American Activities, to consist of nine members.

* * * * *

RULE XI

POWERS AND DUTIES OF COMMITTEES

* * * * *

(q) (1) Committee on Un-American Activities.

(A) Un-American activities.

(2) The Committee on Un-American Activities, as a whole or by subcommittee, is authorized to make from time to time investigations of (i) the extent, character, and objects of un-American propaganda activities in the United States, (ii) the diffusion within the United States of subversive and un-American propaganda that is instigated from foreign countries or of a domestic origin and attacks the principle of the form of government as guaranteed by our Constitution, and (iii) all other questions in relation thereto that would aid Congress in any necessary remedial legislation.

The Committee on Un-American Activities shall report to the House (or to the Clerk of the House if the House is not in session) the results of any such investigation, together with such recommendations as it deems advisable.

For the purpose of any such investigation, the Committee on Un-American Activities, or any subcommittee thereof, is authorized to sit and act at such times and places within the United States, whether or not the House is sitting, has recessed, or has adjourned, to hold such hearings, to require the attendance of such witnesses and the production of such books, papers, and documents, and to take such testimony, as it deems necessary. Subpenas may be issued under the signature of the chairman of the committee or any subcommittee, or by any member designated by any such chairman, and may be served by any person designated by any such chairman or member.

RULES ADOPTED BY THE 83D CONGRESS

House Resolution 5, January 3, 1953

RULE X

STANDING COMMITTEES

1. There shall be elected by the House, at the commencement of each Congress, the following standing committees:

(q) Committee on Un-American Activities, to consist of nine members.

RULE XI

POWERS AND DUTIES OF COMMITTEES

17. Committee on Un-American Activities.

(a) Un-American activities.

(b) The Committee on Un-American Activities, as a whole or by subcommittee, is authorized to make from time to time, investigations of (1) the extent, character, and objects of un-American propaganda activities in the United States, (2) the diffusion within the United States of subversive and un-American propaganda that is instigated from foreign countries or of a domestic origin and attacks the principle of the form of government as guaranteed by our Constitution, and (3) all other questions in relation thereto that would aid Congress in any necessary remedial legislation.

The Committee on Un-American Activities shall report to the House (or to the Clerk of the House if the House is not in session) the results of any such investigation, together with such recommendations as it deems advisable.

For the purpose of any such investigation, the Committee on Un-American Activities, or any subcommittee thereof, is authorized to sit and act at such times and places within the United States, whether or not the House is sitting, has recessed, or has adjourned, to hold such hearings, to require the attendance of such witnesses and the production of such books, papers, and documents, and to take such testimony, as it deems necessary. Subpenas may be issued under the signature of the chairman of the committee or any subcommittee, or by any member designated by such chairman, and may be served by any person designated by any such chairman or member.

COMMUNIST METHODS OF INFILTRATION

(Entertainment—Part 2)

TUESDAY, DECEMBER 14, 1954

UNITED STATES HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE OF THE COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

PUBLIC HEARING

The subcommittee of the Committee on Un-American Activities met, pursuant to notice, at 10:35 a. m., in room 227, Old House Office Building, Hon. Kit Clardy presiding.

Committee members present: Representatives Kit Clardy (presiding), Francis E. Walter, and Gordon H. Scherer.

Staff members present: Robert L. Kunzig, counsel; Donald T. Appell, investigator; and Thomas W. Beale, Sr., chief clerk.

Mr. CLARDY. Do you solemnly swear that the testimony you are about to give will be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. BELA. I do.

Mr. CLARDY. May I inquire of you, Bob: Is he going to be accompanied by counsel?

Mr. KUNZIG. No; he is not. I was going to ask him that.

Mr. CLARDY. All right. Proceed.

TESTIMONY OF NICHOLAS BELA

Mr. KUNZIG. Would you state your full name, please, sir?

Mr. BELA. Nicholas Bela.

Mr. KUNZIG. I would like to ask you, if you would, to speak as clearly and distinctly as you can so that the court reporter, who is sitting on your right, can get everything down properly.

Mr. BELA. Thank you.

Mr. KUNZIG. Will you give us your present address, please, Mr. Bela?

Mr. BELA. 222 West 23d Street, New York 11, N. Y.; Chelsea Hotel.

Mr. KUNZIG. I note that you are not accompanied by counsel. You understand, of course, that under the rules of this committee you have every right to have an attorney at your side all during your testimony.

Do you desire to be accompanied by counsel?

Mr. BELA. No; I do not.

Mr. KUNZIG. You are perfectly content to testify without the advice of legal counsel?

Mr. BELA. Yes.

Mr. KUNZIG. Mr. Bela, when and where were you born?

Mr. BELA. I was born in Budapest, Hungary, July 18, 1900.

Mr. KUNZIG. When did you first come to this country?

Mr. BELA. 1927. If I remember well, December 28. That is when my ship arrived in New York City.

Mr. KUNZIG. Did you stay here at that time or did you come back at a later time?

Mr. BELA. I went straight to Hollywood—practically straight to Hollywood. Then I stayed there until June or July of 1931, and back to Hungary to get my immigration visa.

Mr. KUNZIG. When did you come to this country again?

Mr. BELA. In 1932. That was, if I remember, either the end of January or early February.

Mr. KUNZIG. And you came as an immigrant at that time?

Mr. BELA. That's right.

Mr. KUNZIG. When did you become a citizen?

Mr. BELA. August 5, 1937.

Mr. KUNZIG. Are you a citizen today?

Mr. BELA. Yes, sir.

Mr. KUNZIG. Will you give the committee a brief résumé of your education?

Mr. BELA. First I wanted to be a pianist and I studied piano and conducting. Then I changed into the dramatic arts and I graduated in 1922. I have something like a master's degree, and perhaps this résumé of my career, the high points of which are put down in chronological order, as well as in professional order, will give you a better idea.

Mr. KUNZIG. May I go off the record for a second?

Mr. CLARDY. Yes.

(Discussion off the record.)

Mr. KUNZIG. On the record.

Thank you, Mr. Bela.

I have in my hands, Mr. Chairman, a document marked "Bela Exhibit No. 1" for identification. It purports to be a background analysis of the employment—a very thorough one, I may add—of the witness.

I should now like to offer this into evidence, to be printed at this point of the record as Bela Exhibit No. 1.

Mr. CLARDY. That is the document he referred to in his testimony just prior to your statement?

Mr. KUNZIG. Yes, sir.

Mr. CLARDY. Thank you.

(Whereupon the document headed "Curriculum Vitae of Nicholas Bela" was marked "Bela Exhibit No. 1" for identification.)

(Bela Exhibit No. 1 is as follows:)

CURRICULUM VITAE OF NICHOLAS BELA

Education

Musical: Piano under Geza Tomka and Stephen Thoman, a pupil of Liszt; assistant music critic to Drs. Aurel Kern and Imre Haraszti, of the Budapesti Hirlap, a daily; assistant correpetitor Royal Hungarian Opera, general manager, Dr. Aurel Kern.

Military: Officers' school of the Royal Hungarian Artillery, graduated as a second lieutenant August 1918.

Theatrical: Royal Academy of Dramatic Arts of Budapest; majoring in acting and directing, September 1919. Paris Conservatoire De La Comedie Francaise, The French National Theater; summer term 1920 (conservatoire des allies). Scholarship: Royal Academy of Dramatic Arts; Paris Conservatoire of Drama,

summer term 1921. Scholarships: The city of Budapest. Manager of the Center Theater, Royal Ministry of Culture and Education, etc.

Academic: University of Budapest, N. A., *summa cum laude*, dramatic arts, June 1922. Baccalaureate, B. A., June 1917.

Experience

Royal National Theater, June 1922; Reinhardt, Berlin, summer term 1922; Comedy Theater, Budapest, a repertory theater; appeared in one play each month; *Metteur en scene*; stage director; six seasons, 1922 to 1928.

Paris: The Theaters of Antoine, Pitoeff; Jacques Copeau, summer season 1923.

London: With Sybil Thorndike and Lewis Casson: St. Joan; George Bernard Shaw: *Getting Married*; summer season 1924.

Berlin: Cherepy Production of film, *Fredericus Rex*.

Paris and London: Theater; Film: acting, writing, and cutting, summer season 1925.

Hollywood: First National Studios: *Al Rocket*, Alexander Korda, Ned Marin units, etc., January 1928. Director: Stage productions of *The Isle of Co-Co*, a musical comedy by Homer Grunn; *Wilshire-Ebell Theater*, Los Angeles; *Lower Depths*, by Ibsen; *When We Dead Awaken*, by Ibsen; *Hungarian Rhapsody*, a revue, etc.; foreign version pictures for First National Studios.

Acting: 1928. Featured roles in *Yellow Lilly*, *The Night Watch*, *Adoration*, *Do Your Duty*, *The Bridge*, *Ritzzy Rosie*, *Such Men Are Dangerous*, *The Princess and the Plumber*, *The Devil and the Woman*, *Little Caesar*, etc. Screen credits: Film Daily yearbook for 1930, 1931, 1932, etc. Also: *Who's Who in Hollywood*.

Europe, September 1931. Paris: Associated with Alexander Korda. Berlin: With Universal Pictures, Joe Pasternak, December 1931.

United States: Entered as an immigrant, January 1932.

Broadway production: Associated with Gilbert Miller, *Firebird*, starring Judith Anderson; *Wee and Leventhal*, *Nowhere Bound*; Richard Herndon productions; *Archie Selwyn*, *Even Song*, starring Edith Evans, etc.

Editor: Story department, RKO and Columbia Pictures with editors; Kay Brown, 1934 to 1937; Carrington North, William C. Lengel, Richard Aldrich, William W. Hawkins, Jr., D. A. Doran: literary agency, owner of *Transatlantic*; *Play Doctor*; in charge of continental Europe for Columbia Pictures, story department, season 1937-38.

Writer: *The Hadleys*, a serial produced by Standard Pictures, Hollywood; also associate producer, 1938-39.

Production: Representative for Gabriel Pascal Productions in Hollywood, 1939-42.

Director: Twenty-six short subjects, TV films, for World Plays, Ltd., London, 1950. *Grand Guignol*, *Originals Only* production, New York (Greenwich Village), 1953.

Author of:

The Nightingale and the Rose, book for the opera, premier in April 1942, on NBC opera series; music by George Lessner; produced by Samuel Chotzinoff.

Silver Nails, one-act play, produced by Howard Young, Belasco Theater, Los Angeles, June 1943, starring Henry Hull.

No Road Home, play in three acts, in collaboration with John Collier (Margaret Webster, producer-director), 1945.

Silver Nails, published in the *Anthology*; *The Best One-Act Plays of 1945*; editor, Margaret Mayorga; publisher, Dodd, Mead & Co.

SKELETONS, in the *Anthology*: *THE BEST ONE ACT PLAYS OF 1946-47*.

SUFFER THE LITTLE CHILDREN, in the *Anthology*: *THE BEST ONE ACT PLAYS OF 1946-47*.

SLEEPY HOLLOW, musical comedy, produced on Broadway at the St. James Theater, May 1948.

THE ZENGER CASE, play in three acts, winner of a National Treater Conference play award for the year 1948.

FIRE-WEED, play in 3 acts, produced in London, March 1950.

Twenty-six short subjects for TV films, produced by World Plays, Ltd., London, April 1950.

THE SAFECRACKER'S PRIDE, in the *Anthology*: *THE BEST ONE ACT PLAYS OF 1951-52*.

SCHOOL FOR MURDER, in association with Irving Strousse, a stage and Arena Guild Production, May 1954.

Mr. KUNZIG. As evidenced by this document, exhibit 1, you are by profession an actor and a writer?

Mr. BELA. An actor, writer, director.

Mr. KUNZIG. Where are you presently employed?

Mr. BELA. I am not employed.

Mr. KUNZIG. Mr. Bela, have you ever been a member of the Communist Party?

Mr. BELA. Yes.

Mr. KUNZIG. Would you tell the committee how you became a member and when you became a member?

Mr. BELA. Well, I beg of you to bear with me when I tell you this story, because it is not that all of a sudden you become a member of the Communist Party. If I may so so, it took me a few years to be in a position to become a member. It is like saying that you put first your toe inside of the door; then slowly the other toes go in and then the whole foot; then your leg, and before you know it you are in all the way. Then later on you discover that you are not only in, but you are up to your neck in it, and then above your eyebrows.

So let me try to look into these papers to show you this graphic, if I may so so, procession.

Mr. KUNZIG. The papers to which you are referring and which you now have in your hand, are they your own notes jotted down on this subject?

Mr. BELA. That is right. That is it. I prepared these notes for the FBI.

Mr. KUNZIG. Have you cooperated with the FBI?

Mr. BELA. Yes, sir. Indeed I have.

Mr. KUNZIG. Have you given them this information?

Mr. BELA. Yes, I did. I have several times seen the gentlemen of the FBI and also the Immigration Service; and whatever I could do to be of any assistance I tried to my best abilities.

Here I want to say something about my impression, if I may say so, since this is the whole story. There is a great deal of impressions. Impressions of the Communist Party is also a sort of an emotional impression. The FBI people were truly marvelous, and I think everyone ought to be proud of them and admire them and the way they are working. That is my opinion, and I am saying this with the understanding that I have never, never thought that anything that I have heard of the FBI could be as substantiated as my own personal experience.

Sir, in 1932 I came back from Europe with my immigration visa. One day I was invited by a doctor, Dr. Joseph Hollos. He is dead. He was a very fine and wonderful doctor; I daresay a holy man. I thought whatever he said and what he did came out of his heart. I liked him very much.

He invited me to a meeting somewhere in the Hungarian section, I do not remember where. This is where everything started.

I gave a lecture about Hollywood and the Hollywood film making.

Mr. WALTER. Where was this? Where was the Hungarian section?

Mr. BELA. In New York City, in Yorktown, around 79th Street. But I don't even remember where it was.

Now I gave them a lecture on the art of film making in Hollywood, and I was attacked. I was told that my high opinion of Hollywood

film making was wrong, and I defended that. They told me, "If you really want to know who is making good films—the real films—you should contact the Film Photo League." That is, the Film and Photo League was the place where I went to and that was somewhere downtown. I do not remember where. But that was in the Union Square district. There were some people there who organized film making for the working class, so to speak, and working-class films.

I remember a man by the name of Tom Brandon, who was and even to me today, epitomizes the typical Communist organizer—cold, calculating opportunist, who would only get whatever he can from you and never, if possible, give you anything in return except driving you on to study and work; you did not know enough.

Mr. KUNZIG. Let me ask you at this point, if it lies within your knowledge, did this Brandon later operate the Brandon Films in New York?

Mr. BELA. That's right. The Brandon films.

Mr. KUNZIG. Is he operating that today?

Mr. BELA. I don't know.

Mr. KUNZIG. I see. Continue.

Mr. BELA. There was another man called Steve Brody there, and also a man called Frank Ward. These people there, and also a man named Dave Platt, who was at that time the second-string film critic—as a second-string film critic of the Daily Worker. Then I understood he was promoted to be the film critic of the Daily Worker, and he has been that for a long time. I don't know where he is now and what he is doing. I haven't been in contact with him for a very, very long time.

Mr. CLARDY. I want you to go back just briefly to that man and his company—Mr. Brandon.

Mr. BELA. Yes, sir.

Mr. CLARDY. I happen to be more or less interested, and I have been for a long time, in the taking of amateur films, and I have a brother in Hollywood who is slightly interested in the professional angle. That name Brandon I have seen repeatedly in both professional and amateur magazines, advertising films of various kinds that may be purchased and obtained.

I want to be certain whether or not that is the same man, or the same organization, or whether or not it is an offshoot, or another one?

Mr. BELA. I really don't know. I understood that that might have been the man, but I remember that he went into business in the distribution of 16-millimeter films.

Mr. CLARDY. That is what I have in mind. And he has had ads in the Hollywood professional movie magazines and in the amateur movie magazines, describing various kinds of films. I wondered if you had had enough contact with him to know the type or kind of 16-millimeter films that he had been distributing and putting out?

Mr. BELA. Sir, I really don't, because I have not seen the man, I believe, since 1937. I met him only once in 1951. He was running a picture in the Belmont Theater, and late at night I went to see the picture. It was his picture. He stood in the box office and waved at me, and I waved at him, and that was all my contact with him since what I believe is 1937.

Mr. CLARDY. Then prior to that time, however, he was, according to the information given to you, producing or distributing pictures

designed to promote the Communist cause. At least that is the import of what you said earlier, I believe. Am I correct in that?

Mr. BELA. Something like that. Yes. They were making pictures of a waterfront strike, and there was some fighting going on, and the union needed support and soup kitchens, and things were put up there. Sixteen millimeter films were made by this very Film and Photo League. The Film and Photo League was also a front for showing advanced so-called art films. These were done in the New School for Social Research, which they hired for the showing. They had a tremendous list of intellectuals and people of the art world to support this truly excellent project, because they did have fine films which would not go commercially. That was one of the activities of the Film and Photo League.

Mr. KUNZIG. I think the record should show at this point——

Mr. BELA. I beg your pardon. Brandon was definitely, I know, the leader of this Film and Photo League and what I have later learned to know as the political leader. This is one of those strange things when they always insist that art is not good unless it is political, which I had at that time a great difficulty to swallow. But later on, I am sorry to say, I did swallow it.

Mr. CLARDY. Political from the Communist angle in this case, however?

Mr. BELA. Indeed, sir.

Mr. KUNZIG. I think the record should show at this time that Brandon Films, Inc., has been at various times the official agency importing Soviet and Iron Curtain films into this country and distributing them in this country, in addition to other films which this Brandon Films, Inc., distributes throughout the country.

Mr. CLARDY. Do we have his present location? I mean, the location of the outfit itself? I know it is in New York City because I have seen their ads repeatedly. I would like to nail it down, to be sure.

Mr. KUNZIG. Some years back the address was 1600 Broadway, New York City, phone, Circle 6-4868. I do not have the latest address.

Mr. CLARDY. I am familiar with that building, having been in it. There are quite a lot of different enterprises of different kinds in that one structure. I suspect it is still being used. There is a camera supply outfit or two there that supplies cameras and tripods and other things, and because of my interest in it I know it.

Let us come back to it. You were instructed to get in touch with the outfit he headed up by whom?

Mr. BELA. I was not instructed. During the, let us say, discussion there in which I was attacked and I was told, "You, with your Hollywood; you should go down there and know what. That is the real films that you should see and make; and there is where you will learn what real film making is."

Mr. CLARDY. In other words, you were being put in your place as to what was really the last thing in film production?

Mr. BELA. Naturally I swallowed the bait, and at that time quite frankly there were some absolutely superb Russian films made. In those days that was the declining years of the silent film art in Russia, which was something.

Mr. CLARDY. To come back to it, who was it, or what group of people suggested this to you?

Mr. BELA. Somebody from that Hungarian group to whom I gave this lecture on Hollywood.

Mr. CLARDY. Then you subsequently discovered the Communist-front nature of the operations?

Mr. BELA. It took me quite a while to know where I was and what it was about. This was the beginning of my indoctrination. They insisted mainly that you learn, and you learn theory—theoretically. And they patted on my shoulder if I came up with something, and they surrounded me.

Mr. KUNZIG. Mr. Bela, you have a bit earlier this morning told this committee under oath that you were at one time a member of the Communist Party?

Mr. BELA. Yes, sir.

Mr. KUNZIG. You are now explaining just how you became a member, and I should like the record to show at this point, to keep our own record straight, Mr. Chairman, that in the past Mr. Bela has been identified as a member of the Communist Party before this committee by Sol Shor,¹ by Leo Townsend,² by Martin Berkeley,³ and by Eve Ettinger.⁴

Mr. CLARDY. Berkeley, I know, is from California. Where are the others from?

Mr. KUNZIG. All are from California. So we have four identifications previously under oath before this committee, and now Mr. Bela himself is coming to tell the entire story of his Communist Party membership.

Will you continue, please, testifying how you became a member of the Communist Party?

Mr. CLARDY. Before he does that, I think I would like to ask him the general question: You are acquainted with the four persons who have been named by counsel?

Mr. BELA. I am, except I really do not remember Leo Townsend, and I am sorry. I am sure there are many whom I do not remember.

Mr. CLARDY. The other three, however, you recollect clearly?

Mr. BELA. Yes, sir, indeed; very well; very well acquainted.

Mr. CLARDY. Thank you.

Mr. WALTER. These films that were being imported by this man were propaganda films, weren't they?

Mr. BELA. Yes. Inasmuch as on a close analysis of those pictures—the Russian pictures—they carried some sort of propaganda.

Mr. WALTER. Surely. Did you tell the FBI in your conversations with representatives of that organization about these films?

Mr. BELA. I told them those facts which I am telling now.

Mr. WALTER. It seems to me, Mr. Kunzig, you ought to call the FBI's attention to this because, if what the witness has testified to has continued within the statutory period, it certainly seems to me this man should have registered under the Foreign Registration Act.

Mr. APPELL. I think so.

¹ Sol Shor made a sworn statement to the committee on March 12, 1953, giving details of his past Communist activities.

² Leo Townsend appeared as a witness before the committee on September 18, 1951, at which time he gave the committee details of his past Communist activities.

³ Martin Berkeley appeared as a witness before the committee on September 19, 1951, at which time he gave the committee details of his past Communist activities.

⁴ Eve Ettinger made a sworn statement to the committee on September 10, 1951, giving details of her past Communist activities.

Mr. WALTER. Oh, excuse me.

Mr. APPELL. I think so.

Mr. CLARDY. You are sure he is registered?

Mr. APPELL. I am not certain of it, but several years ago when I checked on Brandon Films I found that he had registered.

Mr. WALTER. As a foreign agent?

Mr. APPELL. Yes.

Mr. CLARDY. I think it would be undoubtedly well if we called it to their attention, so that we can check it again as of now. The fact that he is distributing propaganda films as of today is something we should have called forcefully to the public's attention.

Proceed, Mr. Kunzig.

Mr. KUNZIG. All right.

Mr. BELA, would you then continue getting down to the point as to when and how you became an actual member of the Communist Party?

Mr. BELA. As I said, it was not a sudden decision. It came slowly. It fitted into—if I may say so—my conviction about Christianity, namely, love thy brother, and everyone is your brother. Therefore, that was to me the key point in which I thought that they would carry out those needs that the world awaited. This was my conviction. Slowly I came to be looking at the Communists as the scientific and practical way of carrying out this premise—the basic Christian premise.

Mr. KUNZIG. And roughly when was this that you began to feel that communism was the answer to your problems?

Mr. BELA. In the thirties—the late thirties. Roughly, step by step, I came to it in 1933, 1934, 1935—I became more and more convinced of this—of the validity of this theory.

Mr. KUNZIG. How did you actually become a real member?

Mr. BELA. Well, it came about that I left for Hollywood in 1938. When I was—by that time—what was known as very close to the party; very close to the party. That was when I got to organizing the Screen Readers' Guild. The Screen Readers' Guild was organized by a group of people who were, technically speaking, inside and outside readers. These are the people who read the books and plays, write résumés to the studio. This has to be done in a very efficient manner, so as to point up the possible film values in their property. Also picking stories for stars or directors, or producers, and knowing the field thoroughly.

Mr. KUNZIG. What did this have to do with your becoming a member of the Communist Party? Let us get to that point.

Mr. BELA. Because through this Screen Readers' Guild I got in contact with Communist leaders, such as Jack Lawson—John Howard Lawson.¹

Mr. KUNZIG. You knew him to be a member of the Communist Party?

Mr. BELA. Yes, sir. At that time I knew it, and I was duly awed by the prospect of meeting this very, very fine man and a great person. So this was the time of the organization of the Screen Readers' Guild.

Mr. KUNZIG. Continue, please.

¹ John Howard Lawson appeared as a witness before the committee on October 27, 1947, at which time he used the first amendment in refusing to answer questions regarding his alleged Communist activities. Subsequently, he was cited for contempt of Congress. This citation was sustained by the courts, and Lawson had to pay a fine and serve a sentence.

Mr. BELA. In this Screen Writers' Guild I have had some people who I knew were members of the Communist Party, like Lee Sabinson,¹ Ed Huebsch,² and a man by the name of John Stuart, who wanted to get into the reading and through that into the editorial end of the film business; but he was a columnist or an article writer for the New Masses. That is a magazine that was at that time in its floribus.

Mr. CLARDY. How do you spell that word?

Mr. BELA. F-l-o-r-i-b-u-s.

Mr. KUNZIG. The record should show this magazine is now known as Masses and Mainstream.

Mr. BELA. There is also a woman named Sybill Mills, who completely disappeared, from my sight anyhow, around 1937. I have never seen her any more.

Mr. KUNZIG. Will you spell that first name, please?

Mr. BELA. S-y-b-i-l-l.

Mr. KUNZIG. These names you have just mentioned—did you know all of these people to be members of the Communist Party?

Mr. BELA. Yes. I knew at that time they were members of the Communist Party, but later they still—I have no knowledge of.

Mr. KUNZIG. This is prior to your becoming a member?

Mr. BELA. That's right.

Mr. KUNZIG. Because you have not told us yet when you became a member. I wish you would kindly get to the point of when you became a member and give us that detail.

Mr. BELA. I tried to show the way I got closer and closer to the party.

Mr. KUNZIG. How did you know these people were members of the Communist Party, that you just mentioned?

Mr. BELA. Because they took the leadership and they talked in a manner that you can immediately identify—even then I could identify—because they were the superior people. They were the people who knew how to organize; they were the people who told you what to do and in which way to proceed.

Mr. KUNZIG. After you became a member yourself, so the record is clear, did you then find out from the inside that these people you just named were actually members of the party?

Mr. BELA. Well, sir, I was in Hollywood at that time. When I became an actual dues-paying, card-carrying party member, coming under the discipline of the Communist Party, then I was in Hollywood, and I did not have any contact any more with the people in New York. That is why I would not know from the inside there whether they were or not. I was convinced when I was here.

Now, in Hollywood, I got there sometime in July—I don't remember exactly—1938—and then getting settled, and all that, and joining the Screen Writers' Guild, and then through Martin Berkeley, as a matter of fact, I was introduced to the membership, and through the membership some people suggested that I ought to become a member.

Mr. KUNZIG. Membership of what?

¹ Lee Sabinson appeared as a witness before the committee on May 7, 1953, at which time he used the fifth amendment to avoid answering questions regarding his alleged Communist activities.

² Edward Huebsch appeared as a witness before the committee on March 25, 1953, at which time he used the fifth amendment to avoid answering questions regarding his alleged Communist activities.

Mr. BELA. Member of the Communist Party.

Mr. KUNZIG. But through the membership of what?

Mr. BELA. Through the membership of the Screen Writers' Guild.

Mr. CLARDY. To go back a moment, you said something just a little earlier that interested me. When Mr. Kunzig asked you how you knew these people you have identified were members of the party before you actually joined yourself, you said you could tell them by their conversation and by the manner in which they conducted themselves, if I understood you correctly. Is that right?

Mr. BELA. That's right.

Mr. CLARDY. Then would you say that any person of normal intelligence who associates with Communists as you now have indicated you did then, ought to be able to detect in a very short time that the people he is consorting with do belong to the party? It does not take a blueprint in order to show a man of reasonable intelligence that the people he is dealing with are Communists, if they are such, does it?

Mr. BELA. I would say "Yes."

Mr. CLARDY. In other words, if you have the normal intelligent outlook on life and associate with Communists you soon discover it, don't you?

Mr. BELA. I would say "Yes."

Mr. CLARDY. The reason why I bring that up, Mr. Kunzig, is because we have had quite a number of witnesses before us who have pleaded that despite the fact that they belonged to 10 or 20 or 30 and more Communist fronts, they continually say, "Well, I was entirely innocent. I didn't know they were Communists. I didn't have any idea that they were."

It has always occurred to me it would be impossible for anyone to associate closely with half a dozen or so Communist groups without knowing that to be the fact; and you have confirmed my judgment on it.

I am not wrong on that, am I?

Mr. BELA. No; you are not.

Mr. CLARDY. Go ahead.

Mr. KUNZIG. Would you continue with your testimony as to how you became an actual member of the Communist Party?

Mr. BELA. Well, I went to a bookshop. I think it was on—I think it was on La Brea.

Mr. KUNZIG. Would you spell that?

Mr. BELA. L-a B-r-e-a Avenue.

Mr. KUNZIG. Where?

Mr. BELA. In Hollywood.

There I met some people—a woman and a man. In the back room of that bookstore they told me that I would meet some other people. That is the way I met again Jack Lawson and I met—I have to refresh my memory.

Mr. KUNZIG. You may look at your own notes, if you so desire.

Mr. BELA. What was her name? She was a very important person. I am sorry. I can't find her name right away.

Mr. KUNZIG. What happened when you went in the back of the store?

Mr. BELA. Anyhow, then I was told that I would have to join a beginners' class.

Mr. KUNZIG. In what?

Mr. BELA. In Communist indoctrination. This beginners' class went on and they held meetings in homes of different people who just at that time, as myself, had joined the party; and it was always rotating and going to one house one week and the next house another; and this way we would meet. And always an older member would be there to give us lectures and to give us also lists of books which we would have to read, and also make question-and-answer periods.

Mr. CLARDY. This had to do with dialectical materialism of various kinds?

Mr. BELA. Right. Indeed so. And I want to say I was very enthusiastic. I fully believed and I worked like a dog to be good and to be up to the expectations. I was doing my utmost to acquire the knowledge which I did not have, having been apolitical before.

So this sort of a disciplining, and this sort of a teaching went on. I don't remember exactly how long. You were split up and you were split up in small groups. I think they were called fractions.

Mr. KUNZIG. Before I go into these fractions and houses and places where these meetings and teachings were held, I want to ask you at this point why you felt it necessary to become a member of the Communist Party?

Mr. BELA. I felt that only as a party member could I work well toward the goal, toward the betterment of human beings; toward seeing that there would be no ills; toward seeing that right would be done to everyone. And it was a sort of, if I may say so, a missionary zeal that I had.

Mr. KUNZIG. Did you perhaps have in mind that it might make employment in Hollywood easier?

Mr. BELA. No. Not at all. No, because I had a fairly good job at that time—a writing job. I had no intentions of thinking about that.

Mr. KUNZIG. Did the connections that you made through the Communist Party at any time help you, as far as employment was concerned?

Mr. BELA. Not me. It did not help me at all.

Mr. CLARDY. That was because you were already pretty well taken care of?

Mr. BELA. Well, yes. Not exactly, sir, because I found that out and it is only now hindsight. It took me some bitter experiences to learn that they were the epitome of opportunism; that to them everything was done only from one angle—how to get themselves into power—into power for position. The individual meant only as much as he could do for them.

They were not out for idealistic ends, but they were out for power; that the individual was as good to them as he was good as an important man with a big name to draw the crowd.

That was driven in time and again, and they did not realize that by plainly telling this to members there might be some who would resent this, as I resented it, and began to resent it more and more and more. But this is another question indeed.

Mr. KUNZIG. I want to tie down the date. When did you actually become, as you said yourself a few moments ago, a card-carrying member of the Communist Party?

Mr. BELA. That was around November.

Mr. KUNZIG. Of what year?

Mr. BELA. 1938. 1938, around November.

Mr. KUNZIG. When did you leave the party, so that we can have our dates clear in the record?

Mr. BELA. Also around November 1943.

Mr. KUNZIG. 1943?

Mr. BELA. 1943. Yes, sir.

Mr. KUNZIG. Did you join the Communist Party in California?

Mr. BELA. Yes, sir.

Mr. KUNZIG. When did you go to California?

Mr. BELA. I arrived in 1938—either June or July. I don't remember the exact date.

Mr. KUNZIG. And then it was shortly after that that you became a member of the party?

Mr. BELA. Yes. It took me that long to get established there in a house, and things like that, and start going in a routine way, and then think about the other things. I can also date it for another rather curious reason. This is as follows:

I had known a man in Columbia Pictures, Michael Kraike. Michael Kraike and I worked first at RKO and then at Columbia Pictures, and then he went out to the coast as an assistant west coast story editor. So as soon as we arrived, naturally we looked him up, and I remember well that his wife was expecting a baby. We lived very close—Fox Hills, to be sure, behind the Fox Studios, on Enslay Avenue—1717 Enslay.

Anyhow, sir, this was a friendship from New York. When I joined the party I was told that I was not allowed to see Mike Kraike because Mike Kraike was a Trotskyite. Mike Kraike was against everything that we stood for, and that I must not see him. And Mike Kraike at that time and I dropped each other completely. I think I dropped him; he didn't drop me.

Until much later, when he and his wife had already had a 5- or 6-year-old baby, a little girl, whom I remember that the mother was expecting. This is my best way to remember how they work and how I joined the party. From then on they dictated my personal life as well as my public life, so to speak.

Mr. KUNZIG. Even to the point where you gave up close personal friendship at the dictation of the party?

Mr. BELA. That is right, sir.

Mr. CLARDY. And the reason why they wanted you to do that is even though the Trotskyites were Communists, they were not the genuine brand that Stalin or the rest of the group represented?

Mr. BELA. Yes, sir. And in that way they cut you off from your personal life so that you completely rely on your party friends. You are at their mercy, so to speak, for social contacts, and personal contacts. So that after, when I left the party, it was really like stepping into a void. Luckily I had another outlet, which is not that important, because of a hobby of mine, which is water polo. I thought that I would bring to this country certain things that I thought I knew well, and a culture which I wanted to give to this country as much as I could. This is not only the theater and the art of film making, but also in athletics—water polo—in which the Hungarians excel.

I took over as I played water polo for Hollywood. Then I became an amateur coach and as their amateur coach I brought them up so that they won a senior championship, and this team of mine went at last in 1948 to the Olympic games. All along I was fighting for teaching those boys, the wonderful fellows down there, the up-to-date modern water polo, so that we should get 10 points and not somebody else, because my conviction is that this country has the talent and we could do it if we had the means.

Anyhow, there I had established a very solid friendship basis for a lot of my activities.

Mr. KUNZIG. Again to keep the record clear on this, Mike Kraike—did you find out later he was a Trotskyite? Let us get the record clear as to just what his position was in this line.

Mr. BELA. He was at that time a Trotskyite, and later on I have a recollection he just dropped out—completely out of politics. And after I left the party I saw him quite often, but not that—somehow, you know, in the friendship something broke, because he felt that I did not behave fairly toward him, and he was right.

Mr. KUNZIG. I want to ask one further question before we go back to what we were discussing.

Were you ever invited to become a member of the Communist Party in New York, prior to going to Hollywood?

Mr. BELA. Not really; not really. Strangely enough, they did not ask me to join the party here. And later on I found out and I had some rather hard words exchanged with party members, that they did not think that I was emotionally really suited to be a Communist or a member of the Communist Party.

Mr. KUNZIG. You discussed earlier when you were out in Hollywood in the first days of your becoming a member you were sent to various indoctrination classes and groups in different homes, and moved around from place to place.

Could you tell us in whose homes these meetings were held and whom you met there and came to know to be members of the Communist Party?

Mr. BELA. Well, I would not remember it that way, sir. I would only remember that way that later on when I got my bearings—after all, you are in a group of 10 people whom I have never met before. After 6 or 7 weeks you are separated from them and it blurs out. But later activities I somehow remember better.

I could not tell in whose house I was as a new member.

Mr. KUNZIG. Continue that and give us the names of those whom you did find to be members of the Communist Party with you?

Mr. BELA. There was a girl, Jessie Burns.

Mr. KUNZIG. Who is Jessie Burns?

Mr. BELA. Jessie Burns was a reader at the MGM studios—an inside reader at MGM studios. She was there at that time.

Then I have known a fellow there, Paul Jarrico,¹ and Gordon Kahn.

Mr. KUNZIG. Would you give us as much identification as you could on these people?

Mr. BELA. He was a brilliant newspaper man. A little fellow, who wore a monocle, and he was also of Hungarian origin, and this is one thing that—

¹ Paul Jarrico appeared as a witness before the committee on April 13, 1951, at which time he used the fifth amendment to avoid answering questions regarding his alleged Communist activities.

Mr. CLARDY. Which 1 of the 2 are you talking about?

Mr. BELA. Gordon Kahn. He was one of the most brilliant newspaper men. I think he came from Chicago.

Mr. WALTER. Where was he born?

Mr. BELA. In this country. I think a second generation man, but I am not sure where he was born. I could tell he had no accent like I have still, you see.

Mr. KUNZIG. I would like the record to show at this point. Mr. Chairman, that an investigation which was made has shown there is no record at the present time of any registration by Brandon Films under the Foreign Agents Registration Act. That is at the present time.

Mr. WALTER. I think, Mr. Chairman, we should call this fact to the attention of the Department of Justice, because if they are distributing them I think within the purview of the statute they are agents and ought to register.

Mr. CLARDY. I quite agree and I think counsel before the day is over should call it to the attention of the Department of Justice.

Mr. KUNZIG. That will be done, Mr. Chairman.

Would you continue now, Mr. Bela, with the names of those whom you knew to be members of the Communist Party?

Mr. BELA. Yes, sir. Isobel Lennart was a reader first. Then he was promoted to writing and he became one of the finest screen writers in Hollywood.

John Howard Lawson, of course.

Robert Lees.¹

Lawson was, of course, the leader out there.

Mr. KUNZIG. The leader of what?

Mr. BELA. The leader of the party. The intellectual leader of the party. A dictator, and absolutely the last word, against whom you couldn't say a word. You were slapped down. He was no doubt a man of great knowledge; no doubt a tremendous actor. I felt he was absolutely heartless.

When I was looking for heart and feeling and emotion, and a feeling of love for one another, because they talked about this as the great fusing element which would bring the people together, there was no such thing on their minds. They were only interested in how to get power, power, and power, over and over.

(Representative Scherer left the hearing room at this point.)

Mr. BELA. Whatever group they were in; to control it. They talked about the working class; they talked about the labor unions; and they made out as if they had discovered that there was such a thing as the working class and the labor union. And he certainly was the theoretical cornerstone of the whole thing. He was the man who knew everything best.

Mr. KUNZIG. Did you ever find in your experiences in the Communist Party that there was a real sincere interest and a desire to help the workingman and laboring classes?

Mr. BELA. Well, I had one of my worst disagreements on this because I could not understand the workingman of this country. I un-

¹ Robert Lees appeared as a witness before the committee on April 11, 1951, at which time he used the fifth amendment to avoid answering questions regarding his alleged Communist activities.

derstood the intellectuals; I understood the artists; I understood what they needed. I never understood the workingmen. I have not come from a working-class background. Therefore I felt that my job and my feelings were all for the intellectuals; for the intellectual methodical people; for the professional people; the artists. What do I have to do with the working class? And this was, of course, against everything that they held up as their final doctrine.

I think that they have in Hollywood—in such a way that I would not know about it because I was in the writers' group—but I knew that they went out to lecture or lead certain laboring groups, but I was never given such tasks. I heard about them, and when I heard about them I accepted that this is what the Communist Party is for, but I could not identify myself with that point of view.

To answer you, I am sure that they tried, but it is beyond my ken. I don't know that.

MR. KUNZIG. Whom else did you know then as members of the party with you?

MR. BELA. A man by the name of Marc Lawrence.¹

MR. KUNZIG. Can you identify him further, please? Was he an actor or writer?

MR. BELA. He was an actor. There are few actors about whom I knew that they were a party member, because on one occasion there was some reading of a play, or something, and I think he was invited to be there, and I knew that this was a picked crowd; and Margaret and Albert Maltz. Albert Maltz is one of the finest writers.

MR. CLARDY. He was one of the original "Hollywood Ten," too.²

MR. BELA. Oh, was he? A very fine writer and a very fine person. I have to tell you. I don't know what you think of me now, but I found that most of them were—I didn't like them, quite frankly. But as a human being this one was a human being. This man had a heart.

MR. KUNZIG. I should like to ask, Mr. Chairman, that I get permission at this point to insert in the record at the proper place and the proper time those people who are being mentioned now who have appeared before this committee and what course they took before the committee.

For example, Marc Lawrence came before the committee and testified and admitted that he had been a member of the party. I think this would help to make a more perfect record if we put it in this place.

MR. CLARDY. And you can also list appropriately the other identifications, where there have been such, including the 2 that have been named so far that I recognize as being of the original "Hollywood Ten" under prosecution.

MR. KUNZIG. Then would you continue, please, Mr. Bela, and give us the names of those whom you knew to be members of the party with you?

MR. BELA. Yes, sir. I knew of Sam Ornitz,³ an oldtimer, who wrote

¹ Marc Lawrence appeared as a witness before the committee on April 24, 1951, at which time he gave details regarding his past Communist activities.

² Albert Maltz used the first amendment in refusing to answer questions regarding his Communist activities when he was a witness in 1947, and was subsequently cited for contempt of Congress. The citation was sustained in the courts and he had to serve his sentence and pay a fine.

³ Samuel Ornitz appeared before the committee as a witness on October 29, 1947, at which time he refused to answer questions regarding his alleged Communist activities. Subsequently he was cited for contempt of Congress, which citation was sustained in the courts, and he had to pay a fine and serve his sentence.

an excellent book. I have forgotten it. A very good writer he was, And Mortimer Offner.¹ He came out quite late in my party membership—around 1941, or 1942, and I did not know him too well, but I knew he was at the time I was with him in a group—

Mr. KUNZIG. Of Communists?

Mr. BELA. Yes. I was with him.

Mr. KUNZIG. Was he a writer?

Mr. BELA. He was a writer, I think. I think he was a writer. Yes, sir.

Mr. KUNZIG. Continue.

Mr. BELA. Gertrude Purcell,² a writer.

Meta Reis.³ She was first a secretary to a story editor at Paramount. Then she set up an agency of her own and I don't know what happened to her.

George Willner,⁴ who came, I think, in 1938 or 1939 from New York, where he has been with the New Masses and his purported idea was to raise funds for the New Masses and also to raise the membership of the New Masses—subscribers for the New Masses. Later on he became an agent—a very successful authors' agent, George Willner.

Mr. KUNZIG. And you knew him as a member of the Communist Party, as you testified?

Mr. BELA. Yes, sir. I sure did, because when I was one of the new members in the class I collected the money, and when I collected the money he came for the money, so I gave him the money.

Mr. KUNZIG. What money was this?

Mr. BELA. The moneys that were collected for dues and selling of literature.

Mr. WALTER. Did he tell you what he was going to do with the money after he had taken it from you?

Mr. BELA. He went to the party. For what I don't know.

Mr. WALTER. Where?

Mr. BELA. I have no idea.

Mr. WALTER. Was it sent to New York?

Mr. BELA. I have no idea, sir. I have never known about that. I have never asked, and I never asked questions on that.

Mr. WALTER. All you know is that he was the official representative of the party to take the money that was collected by the various secretaries of these fractions to be transmitted to the head of the Communist Party of the United States?

Mr. BELA. That is what I know.

Mr. KUNZIG. Is Willner still active, if it lies within your knowledge, as an agent?

Mr. BELA. Sir, after I have left the party I have dropped all these contacts, and so when I came away in 1945 from Hollywood I have no way of checking whether or not who did what, and where, and I have not seen them at all.

¹ Mortimer Offner appeared before the committee on May 5, 1953, and relied upon the fifth amendment in refusing to answer questions regarding his alleged Communist activities.

² Gertrude Purcell appeared before the committee on April 8, 1953, and testified about her past connections with the Communist Party.

³ Meta Reis appeared before the committee on April 13, 1951, and gave details of her past Communist activities. Her name at that time was Meta Reis Rosenberg.

⁴ George Willner appeared before the committee as a witness on April 24, 1951, and relied upon the fifth amendment in refusing to answer questions regarding his alleged Communist activities.

Mr. KUNZIG. Before we leave this man Willner, do you have any knowledge of any kind whatsoever that you can give the committee about him?

Mr. BELA. May I ask in which way? In my personal knowledge about the person, or as a functionary of the party?

Mr. WALTER. Where he is now.

Mr. BELA. I have no idea. I don't know.

Mr. WALTER. You see, we have had, or we reached conclusions as a result of our testimony and the testimony adduced in California, as to what was happening to these dues. Some of the well, and may I say overpaid people in Hollywood were actually not only supporting the Daily Worker, but financing the drives in industry to recruit members. So that these Hollywood people were really the backbone of the movement in this country and we, or at least I, have often felt it would be very beneficial if we could find the modus operandi of how the money went to New York and then Westinghouse at Pittsburgh and so on. That is why I am interested in knowing where this man is today.

Mr. BELA. I would like very much to tell you how, but I never have risen too high in the hierarchy of the Communist Party. Otherwise I would give you the benefit of my knowledge.

Mr. CLARDY. Do you know his last connection? Can you give us his last connection, if you now recall it?

Mr. BELA. He was an agent in connection with an agency on the Sunset Boulevard Strip. I forgot the name of the agency. It was at that time a rather well-known agency in which he helped to build up. He was a quite good agent.

Mr. CLARDY. And that was as of what date, approximately?

Mr. BELA. 1943-44. I still knew about it, of course, in 1945. I was in Hollywood and you can't help knowing. He was there as an agent. He was not any more a functionary who would go around and collect money. It was way beyond him. He has grown by then and he has grown very important, and then it came out what kind of a man he was.

Mr. KUNZIG. We are checking the records, Mr. Chairman. Willner testified before this committee on April 24, 1951. A preliminary study of the records shows that he took the fifth amendment and refused to answer the basic questions as to alleged Communist activities.

Mr. CLARDY. Was that hearing held in California?

Mr. APPELL. I think in Washington, D. C.

Mr. CLARDY. In view of the testimony we now have, I agree with Congressman Walter that it is something that ought to be pursued and followed up, because I agree with him that the moneys that were funneled from out there have gone all over the country and we might discover some startling facts if we pursued that lead right now.

Mr. APPELL. In 1951 Willner was living in Miami Beach, Fla., and was still employed as a writers' agent.

Mr. WALTER. As a writers' agent?

Mr. APPELL. Yes.

Mr. CLARDY. I think I will make another recommendation: That the staff run this fellow's present whereabouts down, and perhaps after I have left this Washington scene you will have something. You can find out where he is and what he is doing.

Mr. KUNZIG. I think the record should also show along the line Mr. Walter just mentioned, Mr. Robert Rossen testified before this committee in the past year¹ and mentioned vast sums he had contributed to the Communist Party.

Did you know, Mr. Bela, one Robert Rossen as a member of the Communist Party?

Mr. BELA. Yes; I did.

Mr. KUNZIG. You knew him personally?

Mr. BELA. I knew him personally. Yes. I knew him also as a party member. Yes; I did. Bob Rossen. He was a writer and then became a director-producer. Yes; I have known him.

Mr. KUNZIG. Before we continue going into the various names of those you knew to be members of the party, what did you do as a party member? What were your functions for the party?

Mr. BELA. My functions were at that time, first at the very beginning, were to attend meetings and discuss certain aspects of daily politics. There were some strikes in the film industry. What you could do and how you could support it. What were the ways and means of carrying out certain plans of the Screen Writers' Guild. How to organize it and how to run it and how to get a contract with the producers—a Screen Writers' Guild contract, which was one of the great issues. And also the various ways to see whether you can in your own handwriting put some of your ideas of the party ideology into your writing.

That took a lot of time in teaching you why and how to do that sort of thing. They were trying to show you that no writing is good writing unless it has political meaning. In their own way, naturally, for their own purposes.

Mr. CLARDY. Propaganda, in other words?

Mr. BELA. Yes, sir. That's right. But it must not be propaganda. It must seem the right way of writing so that you hide the propaganda behind some truth. Besides, it is very easy, I say, to point out that something is wrong. There is always something wrong. It is inevitable. But their idea was always to point out what was wrong and not to show what was right.

Mr. CLARDY. And to place the blame upon modern society and the modern system?

Mr. BELA. Indeed so. Yes, sir. And Mr. Owens asked me a question and I want to bring this out, namely, in my case when I talked about the Christian ethics and basics of Christian ethics. They never challenged that. In my case they never challenged that part of my individualistic approach to communism. They were always trying to show me what they were doing is right. That is the thing. This is really Christianity. Fine. And they used me also as a contact with the Roman Catholic hierarchy for certain purposes.

Mr. KUNZIG. Are you a member of the Roman Catholic faith?

Mr. BELA. Yes. So they used me for that purpose. And I was very willing and very happy to do so. As a matter of fact, I was working on a novel at that time. I have not finished the novel, but I was working at that time, and there was a clash between paganism and Christianity. I remember on one analysis of that they said,

¹ May 7, 1953.

"You know, your book may be able to bring about the great reconciliation between the church and the Communist Party." And I felt like the apostle of this reconciliation. Really I felt I must do something just in that direction.

You asked me what I was doing. That was until the war broke out. But I must say, I had my first head-on collision with them when that famous or infamous Hitler-Stalin pact came.

They argued with me, and I must confess I was very willing to be convinced. I could not see first how that could be. This contradicted to me everything they taught before.

Mr. KUNZIG. You referred to November 1938. The pact you referred to took place in August 1939.

Mr. BELA. That's right.

Mr. KUNZIG. But you still stayed in the party?

Mr. BELA. Yes, I did. They convinced me. I was still full of willingness to be convinced. But I had already this first collision with them.

Mr. KUNZIG. What was their argument with which they convinced you?

Mr. BELA. Well——

Mr. KUNZIG. Briefly.

Mr. BELA. This is only a tactical move; they had not changed their strategy. They needed time to arm. Also that your western allies sent a mission there—not a mission first of all that was on the highest level, to discuss the great daily issue of that day. What was the name of it? They called it the—oh, heavens—it was such a slogan, everybody knows that slogan. Heavens, that is terrible. I can't remember that. "Collective security." That was it. Collective security. They raised this collective-security issue, and they invited the French and the English. And the British did send over a mission, but instead of sending the highest level people and in the fastest possible way, they sent them on a very slow ship on the Baltic, and they said, "We want to play safe."

And that thing of preparing for a war against Hitler in the long run.

Naturally, you see, again now I have the hindsight, but at that time I remember that I was rather willing to be convinced, even though I fought it at first.

Mr. KUNZIG. Mr. Bela, you were in the party from 1938 to 1943, as you have testified?

Mr. BELA. Yes, sir.

Mr. KUNZIG. Were meetings ever held in your house?

Mr. BELA. Yes, sir.

Mr. KUNZIG. Communist Party meetings?

Mr. BELA. Right. Indeed.

Mr. KUNZIG. How frequently did they take place?

Mr. BELA. It sometimes was in rotation and sometimes there was one every week.

Mr. KUNZIG. Where were you living at this time when Communist Party meetings were held at your house?

Mr. BELA. 715 North Linden Drive, Beverly Hills.

Mr. CLARDY. Before we get too far away from the subject he was expounding on a moment ago, I want to get back to it just briefly.

As I understand what you were telling us, they were selling you on the Hitler-Stalin Pact by telling you that the Russians were really deceiving the Germans and merely entering into the pact for the purpose of gaining time, so that at the appropriate moment they could launch their thunderbolts and destroy Hitler. Is that not the substance of what you were trying to say?

(Representative Scherer returned to the hearing room at this point.)

MR. BELA. That is it exactly.

MR. CLARDY. Haven't you noticed they have continued that same line until today? They are still doing the same thing and talking the same line and talking the same sort of methods, and yet doing it, as I see it, to deceive us and prepare us for the guillotine?

MR. BELA. Sir, I am like a dog who has been hit by a stone. I avoid all political subjects. I can tell you when politics come around I go on the other side of the road, because I don't want to be hit by a stone again.

MR. CLARDY. When you mention an animal there, you get into politics unknowingly, I am afraid.

MR. KUNZIG. The meetings you were saying were held at your house were held where? Where were you living at that time?

MR. BELA. 715 North Linden Drive, Beverly Hills.

MR. KUNZIG. Was it known to your neighbors probably that you were holding Communist Party meetings in your home?

MR. BELA. You have to ask the neighbors and not me.

MR. KUNZIG. Were these clandestine meetings, or did you publicize to everyone you were holding Communist Party meetings in your home?

MR. BELA. Well, I certainly did not go around and tell everybody, all of my neighbors, "Look, I have a Communist Party meeting to-night. Don't come to see me and don't drop over to say hello." I certainly did not do that.

MR. CLARDY. Did you draw the shades or did you do things—

MR. BELA. I drew the shades anyhow, sir. But to be quite sure, there was a feeling of clandestineness about it. No question about it. Then to go back, you asked me the question what else were my activities?

MR. KUNZIG. Yes.

MR. BELA. They changed after the war broke out at December 7. December 7 was a turning point, and I want to say this, and I must warn everybody about this—they are the cleverest and the best organizers you ever want to know.

MR. KUNZIG. Who is that?

MR. BELA. The Communist Party members.

MR. KUNZIG. Continue.

MR. BELA. Believe me, their knowledge and their ways of organizing and setting things up and getting things working and keeping things going I have had to admire.

MR. WALTER. How are men trained in that type of work so that they become, just as you have described them, experts?

MR. BELA. Sir, you are trained in your own little unit how to conduct the business, how to set up your agenda; and when your agenda is set up, they drive you at it. They surround you like the famous white elephant with two tame elephants until you are really taught how to.

I don't know if I made myself clear by that.

Mr. WALTER. What about the man in the Communist-dominated union who has himself elected and he is a Communist and actually directs the activities of a union? How does he get the training before he gets into that place?

Mr. BELA. Well, I would not know that. I know only how it occurred in the Screen Readers' Guild and then in the Screen Writers' Guild.

Mr. WALTER. Tell us how it occurred there.

Mr. BELA. In the Screen Readers' Guild probably the clinical case is the most illuminating because it was organized then out of nothing. It was done by three people who met eating dinner, and they said, "Gee, we ought to have something to get our wages straightened out, and hours, and everything, and how to go about it." And we sat down and discussed this.

Mr. KUNZIG. Who was "we"?

Mr. BELA. This was Lee Sabinson, Emerich Kannick—there will never be any doubt about him. He was never a member of the party.

Mr. KUNZIG. Never a member of the party?

Mr. BELA. No. He never got in there. He was, however, a very astute member of the Readers' Guild. So there were a lot of people in both guilds who were very good guild members, but not necessarily Communist Party members.

Mr. KUNZIG. What took place at this time?

Mr. BELA. The readers—we just discussed it and said what to do about it. Let's get together with the rest of the gang. And we got together with the rest of the gang, and one would know how to do it and one would give the leadership, and I was, for some reason or other, the most—I had a pretty impressive background, so that they could use me as a front, and they did use me as a front. Before I knew it I was the one who went out and did things for them. That is where I knew. This is where you come back to that question, because they told me, "Look, you do it in the party this way."

So that is the way we went to the Authors' League to ask them to support us in case we don't get what we want.

Mr. WALTER. You haven't answered my question yet. Where did you get your training to lead in this movement?

Mr. BELA. This is when I got my training, sir. They were pushing me and they were telling me; they used me as their front.

Mr. WALTER. Who is "they"?

Mr. BELA. These people whose names I gave as Communists in the Screen Readers' Guild. They took me around. As I had the greatest past behind me of all the readers there, so I meant something, and when I went up to the Authors' League with them they were surrounding me and I did the speaking. But they told me, "You say this; you say that; you do this; you ask this," and I did.

Mr. CLARDY. Were such people as Rossen or Maltz or the others you have named telling you these things and instructing you, so to speak?

Mr. BELA. Yes. These were the people and several others. Margaret—I can't recall the correct name of that woman who was a very important person there. She was the one also who had lectures on all sorts of subjects.

Mr. WALTER. What was her last name?

Mr. BELA. I can't recall that name, sir. I am sorry.

Mr. CLARDY. Perhaps after the session it may occur to you.

Mr. BELA. I am sure.

Mr. CLARDY. You can give it to us a little later.

Mr. BELA. Yes. But, as I say, they used you always the way they wanted to use you. They would not let you do things your own way. Finally, you saw that this brought results.

"Oh, that is the way you go." I learned this in the Screen Readers' Guild, and when I learned how to organize something when I was in the new members' class being indoctrinated in the Communist principles and theory, I began to know more about why I was doing what I was doing mechanically, and then also actually conducting meetings and actually taking over.

For instance, if there is a meeting of 10 people and there is a Communist there, sooner or later before you know it he will take over. How he does it? It is because of suggestions and his summing up and way of going at his point, which will be of a greater routine which he receives in the party meetings.

If you go against a man who swims every day and you swim once a month, he sure will beat you, no matter how good you originally were. That is what they have. They have practice and they practice it and they practice it. I was sent out. I didn't dare to open my mouth because of my accent and my fear to speak in English in company. I would rather sit silent and I would not say anything.

They forced me to lead meetings; they forced me to make speeches; they forced me to go out to make very important decision speeches in the Screen Writers' Guild later on; and that way, sir, you asked me how did I learn to speak now in public. How did I learn now to open my mouth and dare to speak? If you had seen me before I was a member of the party—

Mr. CLARDY. They gave you a blueprint, more or less, but gave it to you piecemeal until you knew the whole plan and strategy. Is that right?

Mr. BELA. Yes, sir.

Mr. CLARDY. And they were pretty meticulous in going down to the details as to covering the points to be raised at a meeting, for example, and how they were to be raised and when they were to be raised.

Mr. BELA. And alternatives.

Mr. CLARDY. And who was to second the motion, and who was to do this, and who was to do that. It was planned right down to the ground; was it not?

Mr. BELA. Right down to a "t." Everything was done ahead. This is the party work you did at party meetings—at your own fraction meetings. Then after that, after the war broke out, these people with their superb organizational abilities, went all out for the war effort; and they did splendidly.

I want to say that I was directing and organizing shows—Red Cross shows—bundles for Britain; Russian relief; French whatever it was.

All these meetings, public meetings in large auditoriums, were organized by the Communists. They organized it. I know, because I took charge of the Hungarian ones. And then I had a man who

worked with me when I came back in 1942 from New York. I came here about that historical novel which is still not finished.

Mr. CLARDY. Off the record.

(Discussion off the record.)

Mr. CLARDY. On the record.

Mr. BELA. And this man I met, his name was Al Torok, in Hungarian, which means Turkish, or alias Al Newald.

Mr. KUNZIG. And who was Al Newald?

Mr. BELA. I met him there at that time. He was hanging around. His wife was working as secretary to Ingrid Bergman. This man was the best organizer I have met.

Mr. KUNZIG. This man you are referring to you knew as a Communist Party organizer?

Mr. BELA. Well, sir, I knew that he was—I have never known that he was actually a card-carrying party member, but he talked in a way that I knew he must have been a Communist. But if you put a Bible down and tell me to swear on it, I will not swear on it, because I have not knowledge of it actually.

But you see, from the way he talked and his contact with what was known as downtown—we had no contact with downtown. We were, let us say, the aristocrats of this thing. We were not supposed to meet them. As a matter of fact, we were kept really away from any mixing with anybody. We were kept in such separate little groups.

Mr. KUNZIG. I think the record should show, Mr. Chairman, very clearly that this Al Newald was not identified by this witness as someone whom he knew to be a member of the Communist Party. I think that is in accordance with our traditional method of handling this type of case.

Mr. SCHERER. I think he has made it clear as to what he did know and what he didn't know.

Mr. BELA. Thank you.

Mr. KUNZIG. Now, Mr. Bela, let us go back to the meetings you said you held in your own home. I will ask you, were you at any time ever chairman of any Communist Party group or cell of your own?

Mr. BELA. Yes, I was.

Mr. KUNZIG. What group or cell was that?

Mr. BELA. A small group in which there was mostly women—a few men. Mostly wives, and things like that. Very interesting and very good people. And then I was demoted because I had again some fights.

Mr. KUNZIG. You were demoted because you had some fights?

Mr. BELA. Fights with party people.

Mr. KUNZIG. Briefly, how did you happen to become chairman of this Communist Party group?

Mr. BELA. It seemed there was a great growth of party membership in those days.

Mr. KUNZIG. This was when?

Mr. BELA. After the war really.

Mr. KUNZIG. After the war started?

Mr. BELA. Yes. After December 7, 1941. The membership doubled or tripled, for all I know. But there were some groups. So I was made the chairman of one of these groups, and this was a group

mostly of housewives and people who were in somewhat the same sort of a situation I was; not terribly important to the party, or something like that.

Mr. KUNZIG. How often did you meet with this group which you were head of?

Mr. BELA. I suppose once a week, or once every 2 weeks. I really don't remember exactly.

Mr. KUNZIG. At this point would you continue giving us the names of those people and the identification to the best of your ability of those whom you knew to be members of the Communist Party, either in this group or any other group with which you were affiliated?

Mr. BELA. Yes, sir.

Arnaud D'Usseau.¹

Jimmy or James Gow. He died, unfortunately.

Ben Barzman.

Mr. KUNZIG. Would you give us some identification on these people, please?

Mr. BELA. A writer. He was a writer.

Mr. KUNZIG. Continue.

Mr. BELA. Herbert Biberman.² I think he was an artist—a painter. Or was it Ed Biberman? One was a director. I'm not sure. I'm sorry. I apologize.

Mr. KUNZIG. You knew both of them as members of the party?

Mr. BELA. I don't know which is the director and which is the painter now. Ed and Sonia Biberman.

Mr. KUNZIG. Did you know both of them as members of the party?

Mr. BELA. Yes; I did.

Sonora and Dorothy Babb. Sonora was a writer. I don't know about Dorothy.

Joe Bromberg's house we went to. They lived very nearby us, and he was an actor. He died too. He is dead.

Richard Collins,³ a writer for MGM at that time.

Lester Cole,⁴ also a writer. He is a writer. He was a very important member—one of the most important members of the Screen Writers' Guild.

(Whereupon Representative Walter left the hearing room at this point.)

Mr. BELA. Carl and Rose Dreher. The last I knew about them they left in 1942 and their last address——

Mr. KUNZIG. Left what or where?

Mr. BELA. Hollywood.

Mr. KUNZIG. I see. Could you give us any further identification about their address?

Mr. BELA. Hines Falls, N. Y. He was a writer.

¹ Arnaud D'Usseau appeared as a witness before the committee on May 5, 1953, and relied upon the fifth amendment to avoid answering questions as to his alleged Communist activities.

² Herbert Biberman appeared as a witness before the committee on October 29, 1947, and relied upon the first amendment to avoid answering questions as to his alleged Communist activities. He was subsequently cited for contempt of Congress. This citation was upheld in the courts and he had to pay his fine and serve a sentence.

³ Richard Collins appeared as a witness before the committee on April 12, 1951, and gave detailed information as to his past activities and membership in the Communist Party.

⁴ Lester Cole appeared as a witness before the committee on October 30, 1947, and relied upon the first amendment to avoid answering questions as to his alleged Communist activities. He was subsequently cited for contempt of Congress. This citation was upheld in the courts, and he had to pay a fine and serve a sentence.

Mr. KUNZIG. You mean they went to Hines Falls, N. Y.?

Mr. BELA. Yes.

Mr. KUNZIG. Do you know how to spell Hines?

Mr. BELA. H-i-n-e-s Falls.

Mr. KUNZIG. Who else?

Mr. BELA. Guy Endore, a writer.

Mr. KUNZIG. He was a writer, you say?

Mr. BELA. Yes, sir.

Ed and Stella Eliscu.

Mr. KUNZIG. Any identification further on those?

Mr. BELA. A writer and his wife.

Virginia Farmer.¹ I think she was also a writer or an actress. I really don't know what she was.

Robert Rossen we talked about before.

Maurice Rapf.

Fred Rinaldo, a writer.

Elliott Sullivan. He was an actor.

Martha Salomon, a poetess.

Waldo Salt,² a writer.

Herta Uerkvitz.³ She was a reader.

Michael and Dorothy Uris.

Mr. KUNZIG. Who were they?

Mr. BELA. Michael was a writer. Michael Uris. Dorothy was an actress.

Mr. KUNZIG. Continue, please.

Mr. BELA. A man by the name of Solomon. I'm sorry. I don't know his first name, but he was a big fellow. He was a writer. S-o-l-o-m-o-n.

Mr. KUNZIG. He was a writer, you say?

Mr. BELA. Yes. A big fellow.

Budd Schulberg.⁴

Mr. KUNZIG. Is that the Budd Schulberg connected presently with the movie On the Waterfront?

Mr. BELA. That is Budd.

Mr. KUNZIG. And you knew him to be a member of the Communist Party at the time you were?

Mr. BELA. Yes. At that time I knew he was a member of the party. That is one whom I met once since 1950, in his mother's house, and Budd told me a lot of things have changed. He said, "A lot of things have changed with me, too." And I told him I am not a party member any more. And he said, "So am I," and we ought to get together. And I haven't seen him since. That was in 1951.

Mr. KUNZIG. Does that conclude the names of those whom you knew?

Mr. BELA. That I have.

Mr. KUNZIG. You recall I asked you to be particularly careful to name only those you knew personally to be members of the party,

¹ Virginia Farmer appeared as a witness before the committee on September 21, 1951, and relied upon the fifth amendment to avoid answering questions as to her alleged Communist activities.

² Waldo Salt appeared as a witness before the committee on April 13, 1951, and relied upon the fifth amendment to avoid answering questions as to his alleged Communist activities.

³ Herta Uerkvitz appeared before the committee on September 20, 1951, and relied upon the fifth amendment to avoid answering questions regarding her alleged Communist activities.

⁴ Budd Schulberg appeared as a witness before the committee on May 23, 1951, and testified as to his past activities and membership in the Communist Party.

and I presume you left out those names of those whom you were not sure of?

Mr. BELA. That is correct.

Mr. KUNZIG. The names of those you named are those whom you personally knew to be members of the Communist Party with you?

Mr. BELA. Yes, sir. At that time.

Mr. KUNZIG. At that time.

Mr. BELA. Yes, sir.

Mr. KUNZIG. Let me ask you, when did you leave California?

Mr. BELA. I left May 1945.

Mr. KUNZIG. When did you leave the Communist Party?

Mr. BELA. Around November 1943.

Mr. KUNZIG. Would you tell us why you left, and how you came to leave the Communist Party?

Mr. BELA. I was really very unhappy with the organization and within the organization. I was unhappy with my personal contacts with the people of the organization. I could not find that for which I went and joined the Communist Party; the principles that I thought they represented I could not accept, because I did not see that they did represent the principles.

I had personal disagreements with them on ethical methods and on principles—more on issues. I just could not go along with them on their organization, their rigidity, their total lack of inflexibility toward members. You were not allowed to speak your mind.

This is one thing I will not allow anyone to do. I will speak up my mind under any and all circumstances. I don't like anybody to tell me to shut up. I won't shut up. And they certainly did tell me to shut up on many occasions.

When I objected to something that they decided they had a decision, and I wanted to have my objections. I was not allowed to make any objections.

Mr. KUNZIG. But would it not be correct to say, though, Mr. Bela, that for a number of years, namely, until very recently, you did shut up about this experience in your life?

Mr. BELA. Well, with them—with them you mean in the party? Within the party?

Mr. KUNZIG. And with the public, too. You didn't tell the public these experiences really until today.

Mr. BELA. Well, sir, I really did want to tell about it. The first thing was, I wanted to get away from them, and I got away from them. I said, I have finished with them. I don't want to have anything to do with these people any more. So I went to New York and went after my own business at last.

Then I went away for 2 years to England to have my plays done, and I came back with the conviction that I have been so long out of this thing and I have nothing to do with them, why should I bother talking? I don't want to talk about it and I don't want to hear about it at all.

Mr. KUNZIG. Am I correct that you appeared before the Tenney committee in California, and testified about 1944?

Mr. BELA. I was still there, you see.

Mr. KUNZIG. Is that correct?

Mr. BELA. Yes.

Mr. KUNZIG. You did testify?

Mr. BELA. Yes; I did.

Mr. KUNZIG. At that time when asked whether you were a member of the Communist Party am I correct that you said no?

Mr. BELA. Yes. That is correct. I was not a member of the party.

Mr. KUNZIG. At that time?

Mr. BELA. Yes, sir.

Mr. KUNZIG. In 1944?

Mr. BELA. Yes, sir.

Mr. KUNZIG. Were you asked, if you can recall, whether you were ever a member of the Communist Party, and what was your answer, if you were so asked?

Mr. BELA. Whether at that time——

Mr. KUNZIG. Whether you were asked at that time if you had ever been a member of the party?

Mr. BELA. I don't remember exactly what I would have answered. I really don't know.

Mr. KUNZIG. Were you asked that?

Mr. BELA. I don't remember, but it is in the record. They have taken it, I am sure, in shorthand.

Mr. KUNZIG. You would remember, I am sure, without looking at the record now, whether you told them at that time your full experiences as you are telling them today.

Mr. BELA. No; I did not.

Mr. KUNZIG. You did not?

Mr. BELA. No.

Mr. KUNZIG. Did you name all of the names of people whom you knew to be members of the Communist Party?

Mr. BELA. I don't think they asked me that. I don't remember.

Mr. KUNZIG. But you would remember today whether you named those people?

Mr. BELA. No.

Mr. KUNZIG. You did not. Is that correct?

Mr. BELA. No, I don't. May I say it was very strange right at that time that a large number of the Communist Party members were down there at this hearing, and I would sit here at this end of the benches and they would be far away for me, as if I were pestilential. Even at that time. It was really remarkable.

Mr. SCHERER. Did you invoke the fifth amendment at any time before the California committee?

Mr. BELA. I did not, and I would not do it under any circumstances. I would not do it, sir. My principle is this: If I stand for something, I say so. If I were a Communist I would say it. And I say it with this: This is a very grave issue today, that a lot of people resent that somebody was saying it or not saying it. I come with this very thoroughly considered idea, I think: That the early Christians faced death. The Jews during the inquisitions faced death and torture. Yet they stuck to their religion. They would say so aloud: "I am one." That is why these two principles survived. That is why they have an ethical, and a strong ethical background.

This is the way I feel about people who hide behind the fifth amendment.

Mr. CLARDY. They are more or less instructed, are they not, to lie and deceive and cheat, and one of the ways of doing it is to refuse to

tell the truth about their party membership, when tackled by a committee or someone else on the subject.

Mr. BELA. I don't know that, sir, because I don't know what the Communist Party's opinion might be today.

Mr. CLARDY. I am talking about what it was when you were in it. At that time, "anything went," to use the common language of the street. Anything that would promote the interests of the Communist Party, including lying, would go; isn't that correct?

Mr. BELA. Yes, sir. I would say that is their only purpose. Nothing else.

Mr. CLARDY. Of course, I agree with you, if you believe heart and soul in an idea, or a movement, or a philosophy, you ought not to be ashamed to confess it. If you are unwilling to confess it then there must be at least some belief in your mind there is something rotten in Denmark or you would probably admit it.

Proceed, Mr. Counsel.

Mr. KUNZIG. Mr. Bela, a few quick questions here and I would like to get brief, to the point answers on them.

Did you know Alexander Trachtenberg when you were out there?

Mr. BELA. I went to a lecture he gave on a subject that interested me at that time. The subject was the publishing or republishing of a hard-covered book in a paper cover. The problem interested me because way back in Hungary they had paper covers on certain books that would not sell as well as they could; and they did sell exceedingly well with paper covers; and they were of a large format—the legal-size format. Out there in the old country they were legal-sized paper covered books.

Then I went to this lecture to ask Trachtenberg what happened to a book by the Dean of Canterbury. I am sorry, I can't remember his name. The Dean of Canterbury. Everybody knows him.

Mr. CLARDY. Commonly called the Red Dean.¹

Mr. BELA. Yes, sir. He had a book that would not sell in paper cover. The publishers of the Communist Party, the International Publishing Co. I think is their name, brought out this book in a paper cover, and not the pocket size, but a large, legal size, and it sold like hotcakes. I understood that and I wanted to find out how many copies actually at what cost.

This was my opportunity to talk to the man who was at that time to my knowledge the publisher or head of publishing of that publishing firm, and I met him outside. I went to him and introduced myself and asked him if he would kindly give me a few words as to how the heck did you do it; because they sold well over a million copies of that piece. This is my one and only contact.

Mr. KUNZIG. Did you have any further knowledge about Trachtenberg and what he was doing in California, or anything like that?

Mr. BELA. No idea.

Mr. KUNZIG. You were connected, I believe, with the emergency committee on KFI, the radio station out there. How did that come about, and what were you doing in this defense of KFI?

Mr. BELA. That was my only activity of any activities whatever, which had some political connotation after I left the party. That came about in the Screen Writers' Guild. A totally mixed so-called

¹ Hewlett Johnson.

committee was elected because all liberal broadcasters and commentators were fired from this one broadcasting or other broadcasting station. Now I can't recall, but if you tell it to me I will remember it. And volunteers were asked on the committee. I think that is the way it came about. That is the only one committee of that sort I have been on.

Mr. KUNZIG. And was KFI under attack?

Mr. BELA. I don't even remember what happened after this. I think the whole thing petered out. I don't remember what happened. But I remember these broadcasting stations fired liberal leftwing—liberal commentators, and there was an injustice, obviously an injustice—I just could not help saying that this was an injustice and those people should not be fired, and every opinion ought to be heard as long as it is a free country. Let's have it.

Mr. CLARDY. May I comment on that? It is agreeable that opinions should be heard, but they should be properly tagged so that a man should not be parading as one thing and spouting the Communist Party line under the protection of some other idea.

For example, you used the word "liberal." Of course, that is the most misused word, I think, in the lexicon today. It embraces pretty near anybody according to the individual's definition. You would not surely contend a Communist has a right merely to call himself a liberal and spout Communist ideas without letting the public know that he is a Communist and is spouting Communist ideas; would you?

Mr. BELA. Well—

Mr. CLARDY. Wouldn't you go along with me on that?

Mr. BELA. I surely would.

Mr. CLARDY. If, however, the Communist attempts to put the ideas out and really promote them as the ideas of some intelligent liberal citizen trying to help the community, he is engaged in the very thing that the Communists are promoting and encouraging and doing all the time, isn't he?

Mr. BELA. Sir, this is such a difficult problem.

Mr. CLARDY. It sure is. But it is a problem we have got to solve some way, or the American public will be deceived into communism without knowing what happened to them, as I see it. That is the job.

Mr. KUNZIG. Just 1 or 2 more questions here.

I want to get your opinion on the rumor that since the exposé of Communist activity in the motion-picture industry, the residue of the Communist leftwing, and so forth, have secreted themselves in the legitimate stage in New York. Do you have any information on that?

Mr. BELA. Well, now, it is a question of guessing. From what I can see there has not been a very definite influx of those people, except a few whom I happen to know. As Mr. Owens had talked about a man called Waldo Salt.

Mr. KUNZIG. You mentioned Waldo Salt a few minutes ago.

Mr. BELA. Yes. Waldo Salt is one example I can give. When we talked about it to Mr. Owens I told him Robinson. His name is Earl Robinson. I did not know about Earl being an active member of the Communist Party. So what I talked to him about and I told him was not Ed Robinson. Earl Robinson wrote the music to this musical comedy, but Waldo Salt wrote the book.

Mr. KUNZIG. What musical comedy is that?

Mr. BELA. It is called *The Sand Hog*.

Mr. KUNZIG. Is that currently running today?

Mr. BELA. Off Broadway.

Mr. KUNZIG. Off Broadway?

Mr. BELA. Yes.

Mr. KUNZIG. And Waldo Salt was a fifth amendment witness before this committee, and you identified him as someone whom you knew to be a member of the Communist Party?

Mr. BELA. Yes. Indeed so.

Mr. KUNZIG. If it lies within your knowledge, did Earl Robinson write the music for Paul Robeson's picture, *Native Land*?

Mr. BELA. I didn't know there was such a picture, sir.

Mr. KUNZIG. One further point off the record.

(Discussion off the record.)

Mr. KUNZIG. On the record.

Mr. BELA, do you have anything further that you wish to add in your testimony before the committee this morning?

Mr. BELA. I want to tell this to this committee.

Mr. SCHERER. You can sit down.

Mr. BELA. I feel if I am allowed I would like to stand. That the House of Representatives represents the country, and the committee of the House of Representatives is also, therefore, a representation of this country. So I want to thank you for hearing me. I want to humbly apologize for the grave error which I have committed, and beg of you to forgive me.

Thank you.

Mr. CLARDY. Not at all, sir.

Do you have any more questions?

Mr. SCHERER. I have no questions.

Mr. CLARDY. Witness, the committee, as you have rightly indicated is, of course, representing the Congress of the United States, and the Congress in turn is trying its best, despite some Communist criticism to the contrary, to represent the people of the Nation and to promote the industry of our kind of government and our kind of freedom. The committee wants to thank you for your cooperation and to let you know we appreciate the helpful things that you have told us on the record here today.

Thank you, and the committee will stand adjourned, until 10 o'clock tomorrow morning, in this same room.

(Whereupon, at 12:25 p. m. the hearing was adjourned until 10 a. m. the following day, Wednesday, December 15, 1954.)

INDEX

INDIVIDUALS

	Page.
Aldrich, Richard	7243
Anderson, Judith	7243
Babb, Dorothy	7264
Babb, Sonora	7264
Barzman, Ben	7264
Bela, Nicholas	7241-7270 (testimony)
Bergman, Ingrid	7263
Berkeley, Martin	7247, 7249
Biberman, Edward	7264
Biberman, Herbert	7264
Biberman, Sonia (Mrs. Edward Biberman)	7264
Brandon, Tom	7245, 7246
Brody, Steve	7245
Bromberg, Joseph	7264
Brown, Kay	7243
Burns, Jessie	7253
Chotzinoff, Samuel	7243
Cole, Lester	7264
Collier, John	7243
Collins, Richard	7264
Doran, D. A.	7243
Dreher, Carl	7264
Dreher, Rose	7264
D'Usseau, Arnaud	7264
Eliscu, Ed	7265
Eliscu, Stella	7265
Endore, Guy	7265
Ettinger, Eve	7247
Evans, Edith	7243
Farmer, Virginia	7265
Gow, James	7264
Gruun, Homer	7243
Hawkins, William W., Jr.	7243
Herndon, Richard	7243
Hollos, Joseph	7244
Huebsch, Ed	7249
Hull, Henry	7243
Jarrico, Paul	7253
Johnson, Hewlett	7268
Kahn, Gordon	7253, 7254
Kannick, Emerich	7261
Korda, Alexander	7243
Kraiike, Michael	7252, 7253
Lawrence, Marc	7255
Lawson, John Howard	7248, 7250, 7254
Lees, Robert	7254
Lengel, William C.	7243
Lennart, Isobel	7254
Lessner, George	7243
Maltz, Albert	7255
Maltz, Margaret (Mrs. Albert Maltz)	7255
Marin, Ned	7243
Mayorga, Margaret	7243

	Page
Miller, Gilbert	7243
Mills, Sybill	7249
Newald, Al	7263
North, Carrington	7243
Offner, Mortimer	7256
Ornitz, Samuel	7255
Pasternak, Joe	7243
Platt, Dave	7245
Purcell, Gertrude	7256
Rapf, Maurice	7265
Reis, Meta	7256
Rinaldo, Fred	7265
Robeson, Paul	7270
Robinson, Earl	7269, 7270
Robinson, Ed	7269
Rocket, Al	7243
Rosenberg, Meta Reis	7256
Rossen, Robert	7258, 7261, 7265
Sabinson, Lee	7249, 7261
Salomon, Martha	7265
Salt, Waldo	7265, 7269, 7270
Schulberg, Budd	7265
Selwyn, Archie	7243
Shor, Sol	7247
Solomon	7265
Strousse, Irving	7243
Stuart, John	7249
Sullivan, Elliott	7265
Torok, Al	7263
Townsend, Leo	7247
Trachtenberg, Alexander	7268
Uerkvitz, Herta	7265
Uris, Dorothy	7265
Uris, Michael	7265
Ward, Frank	7245
Webster, Margaret	7243
Willner, George	7256, 7257
Young, Howard	7243

ORGANIZATIONS

Authors' League	7261
Brandon Films, Inc.	7245, 7246, 7248, 7254
Film and Photo League	7245, 7246
International Publishing Co.	7268
New School for Social Research	7246
Screen Readers' Guild	7248, 7261, 7262
Screen Writers' Guild	7249, 7250, 7258, 7261, 7262, 7264, 7268

PUBLICATIONS

Masses and Mainstream	7249
New Masses	7249, 7256



BOSTON PUBLIC LIBRARY



3 9999 05445 4572



